SI - PALLI
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IBLIOTECA LUCCHESI - PALLI
III.ª SALA
SCAFFALE 13 12
PLUTEO IV VI
N° CATENA 54 15

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III 12 VI 15

METODO

PER IMPARARE A LEGGERE LA MUSICA

DI

F. HALÉVY

MEMBRO DELL' ISTITUTO DI FRANCIA, SEGRETARIO PERPETUO
DELL' ACCADEMIA DI BELLE ARTI

OPERA ADOTTATA

nelle scuole di Parigi, nell' Orfeon e nelle classi del Conservatorio imperiale di musica

PRIMA VERSIONE ITALIANA

DI

PASQUALE TRISOLINI

NAPOLI

12860. STABILIMENTO MUSICALE PARTENOPE
Strada S. Pietro a Maiella n. 1

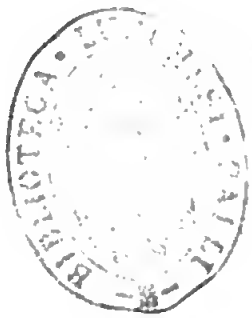
1857.

~~III 13 III 7~~

III 12 II 15

PARTE 1.ª

CONOSCENZA DE' SEGNI



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LE NOTE

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Fig: 6 Fig: 7 Fig: 8 Fig: 9

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LE CHIAVI

Fig: 14 Fig: 15 Fig: 16

LE PAUSE

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Fig: 27

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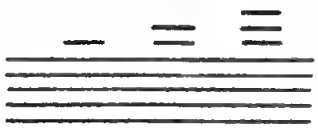

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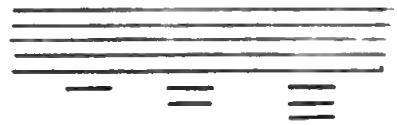

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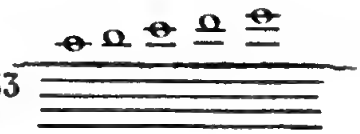

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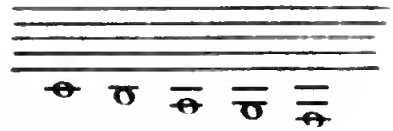

Fig35

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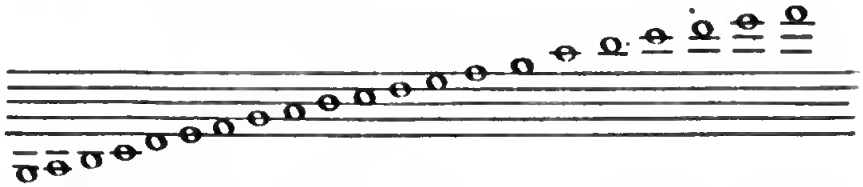

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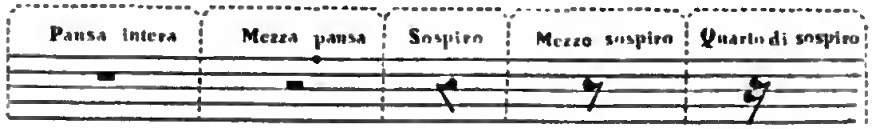

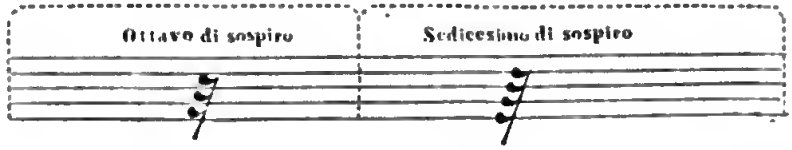

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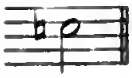
Fig:43 

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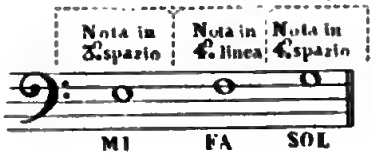
Fig:45 

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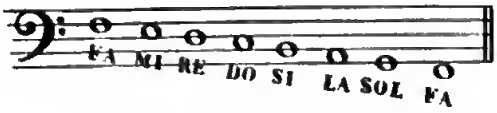
Fig:47 

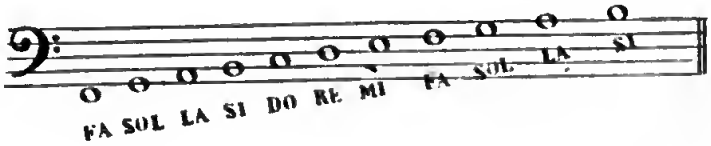
Fig:48 

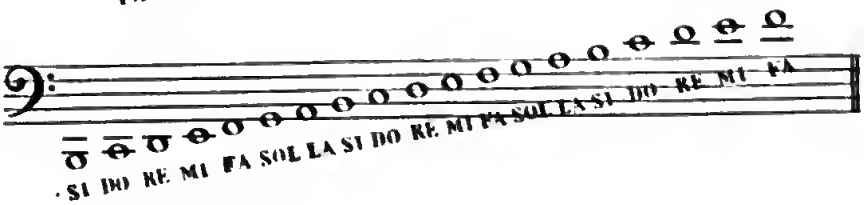
Fig:49 

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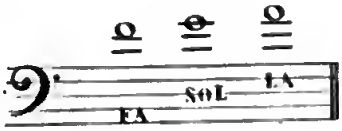
Fig: 51 

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Note fra gli spazi

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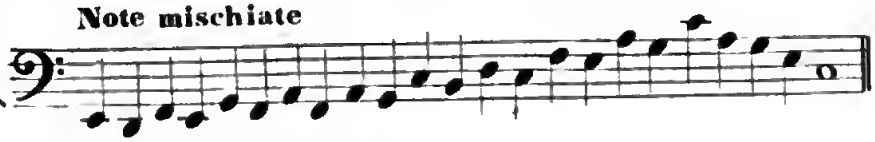


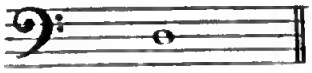
Fig:53 

Fig: 54

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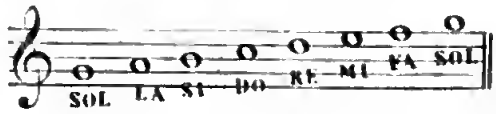

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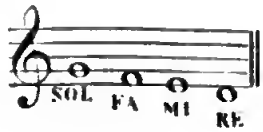

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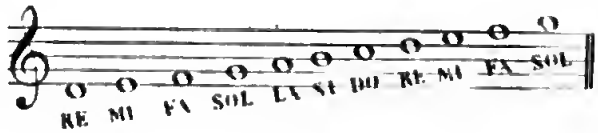

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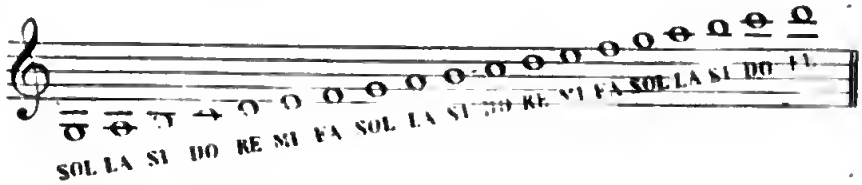


Note sulle linee

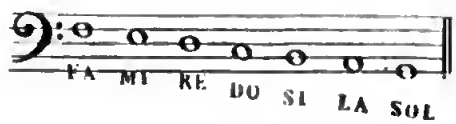
Note fra gli spazi

Fig: 60

Note mischiate

Fig: 61

Fig: 62



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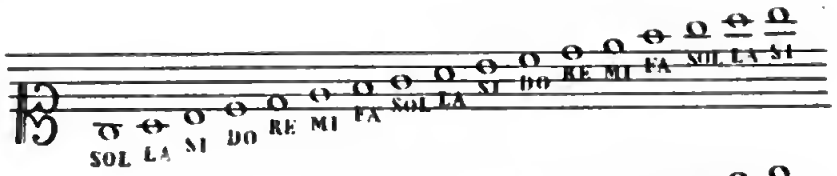

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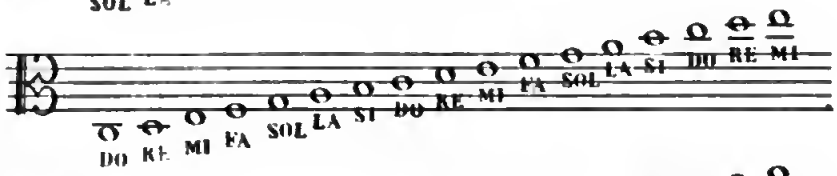

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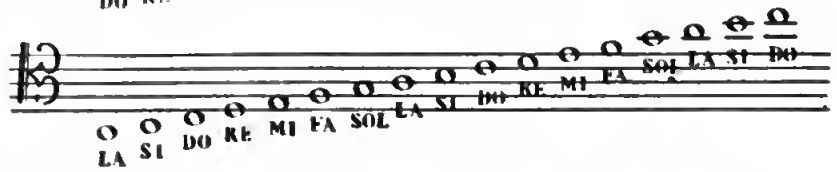

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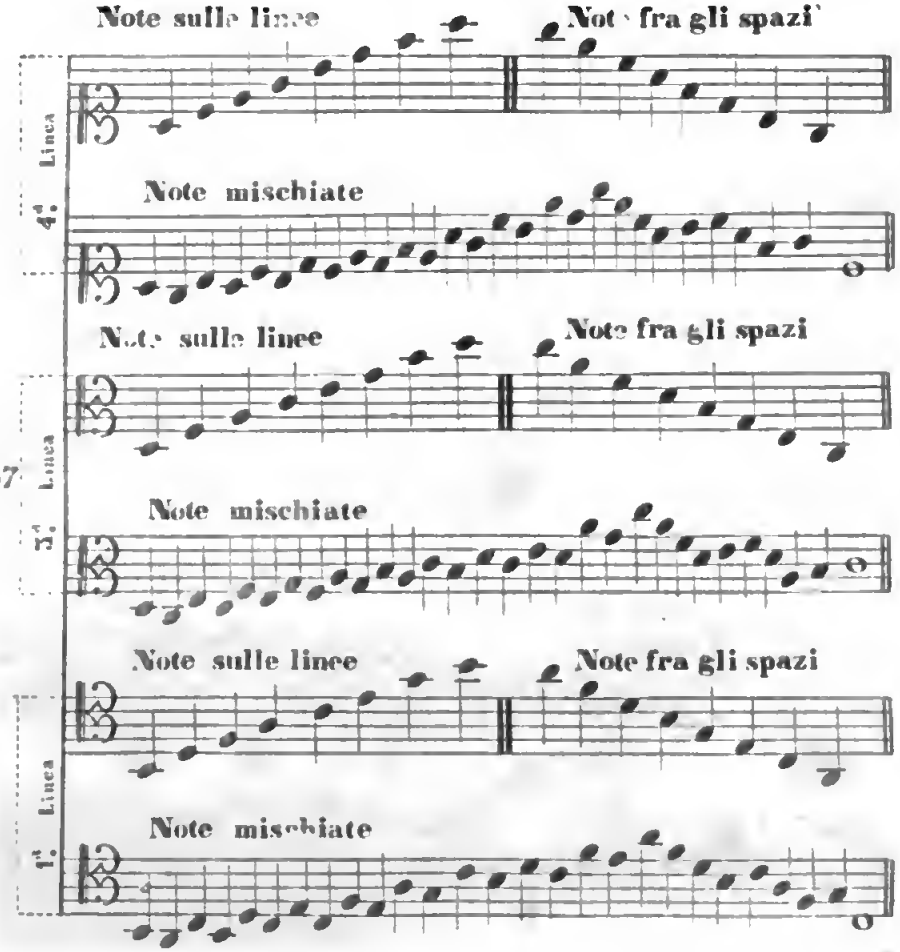

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PARTE 2ª.

L' INTONAZIONE

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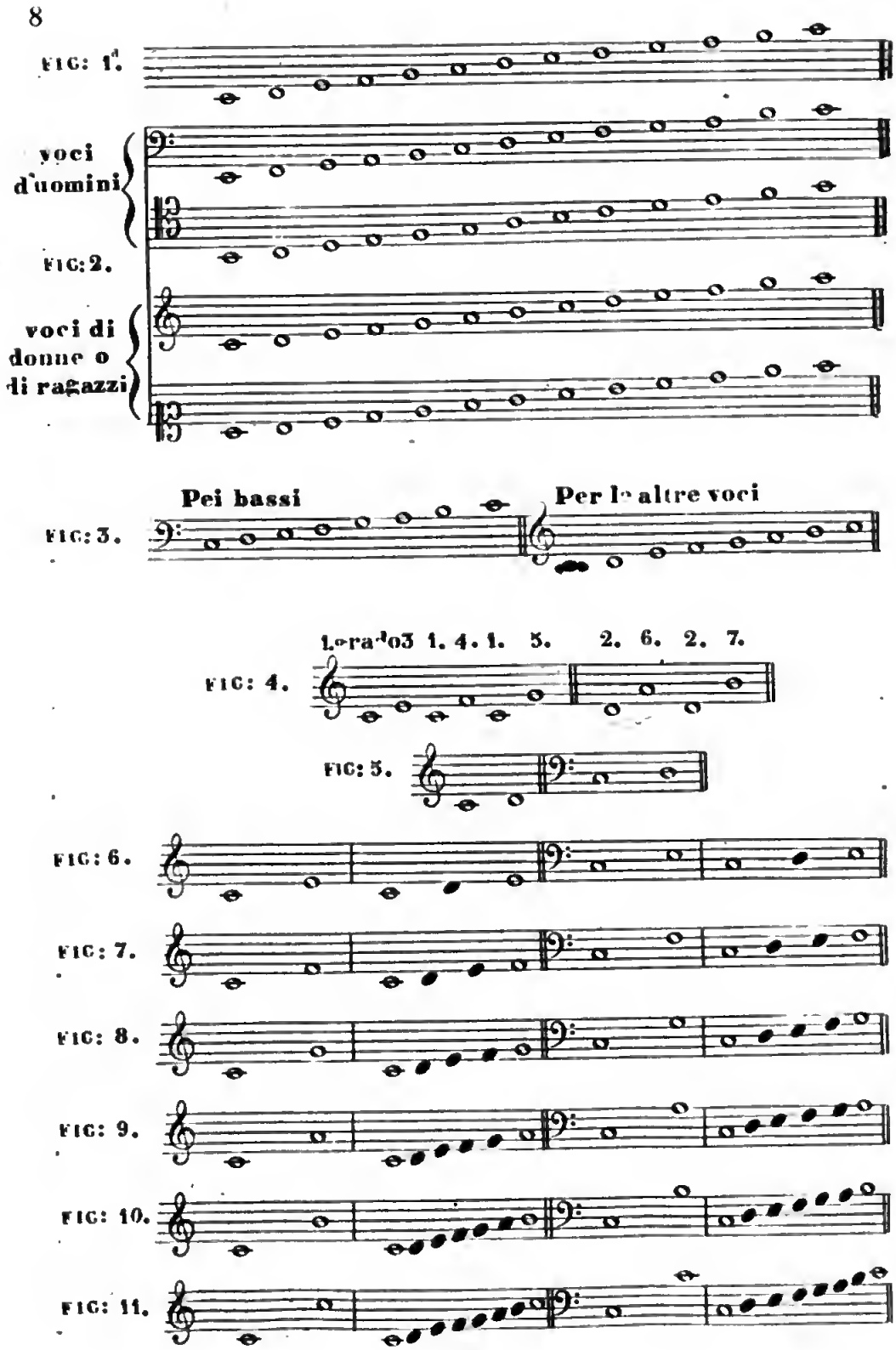

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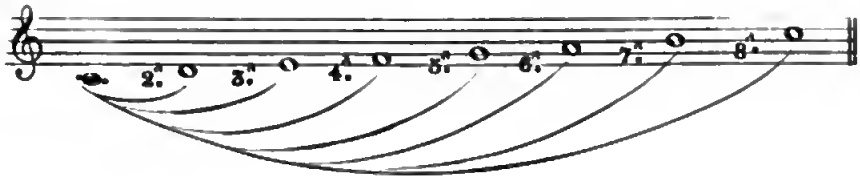

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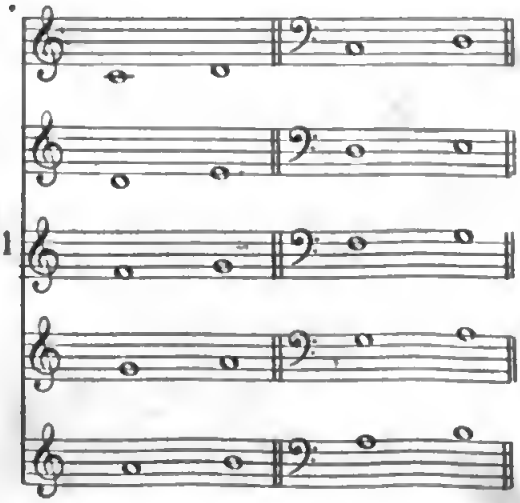

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Fig: 28

Fig: 29

Fig: 30 Tuono Semituono

Fig: 31 Due Tuoni Un Tuono ed un Semituono

Fig: 32 Seconde maggiori: Un Tuono

Seconde minori: Un Semituono

Fig:33 Terze maggiori: Due Tuoni

Terze minori: Un Tuono ed un Semituono

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Quarta maggiore: tre tuoni

Fig: 34

Quarte minori: due tuoni ed un semituono

Quinte maggiori: tre tuoni ed un semituono

Fig: 35

Quinta minore: due tuoni e due semituoni

Seste maggiori: quattro tuoni ed un semituono

Fig: 36

Seste minori: tre tuoni e due semituoni

Settime maggri: cinque tuoni ed un semituono

Fig: 37

Settime minori: quattro tuoni e due semituoni

Ottava: cinque tuoni e due semituoni

Fig: 38

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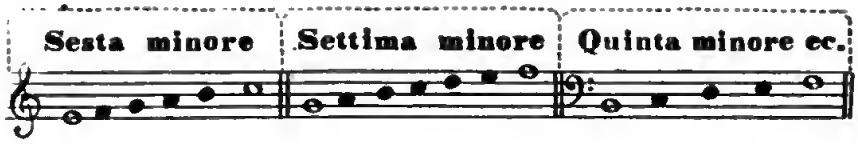
Fig: 39



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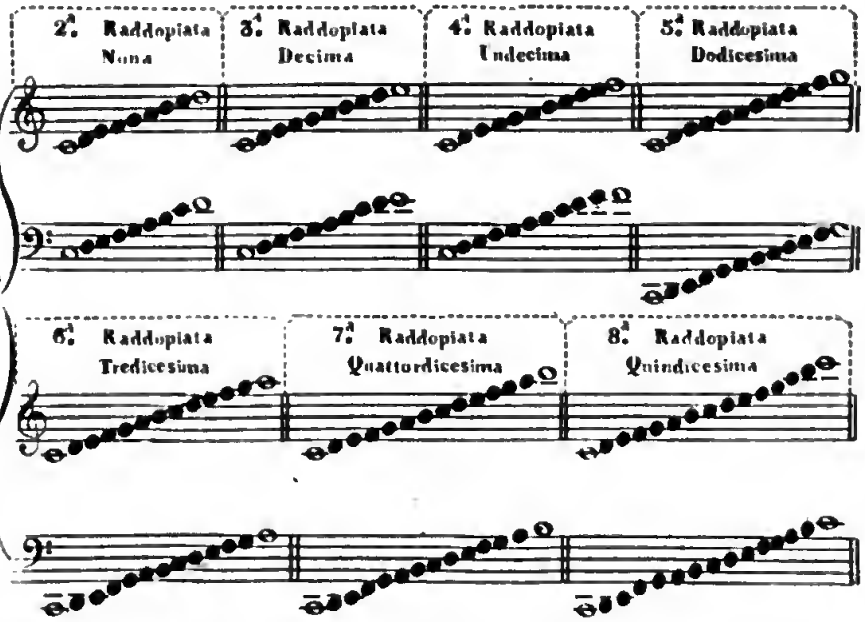

Fig: 43

Fig: 44

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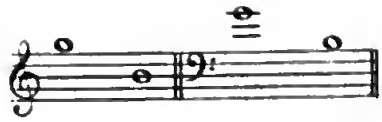

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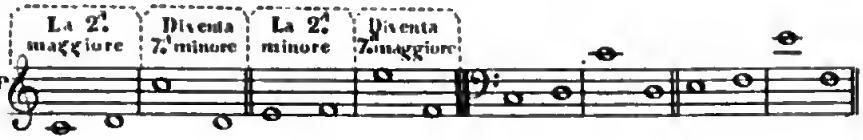

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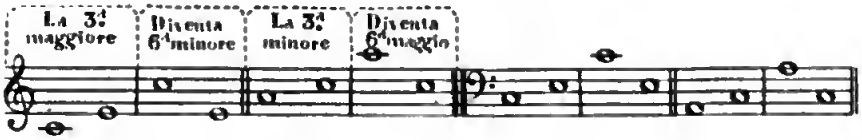

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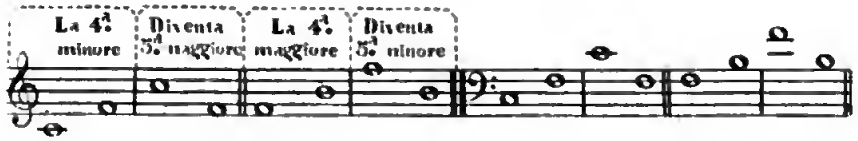

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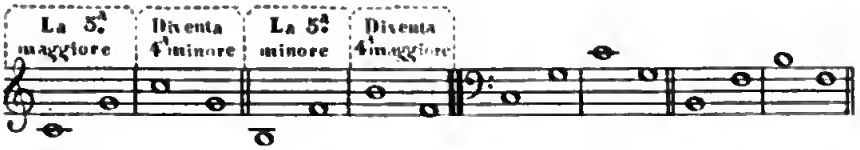

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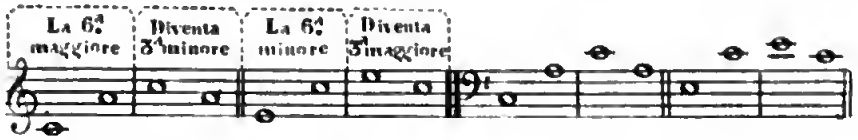

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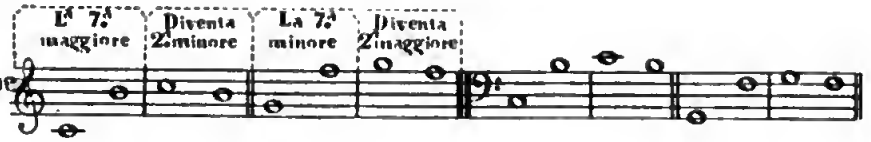

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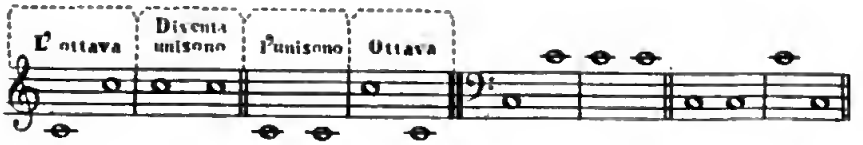

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PARTE 3ª

LA MISURA

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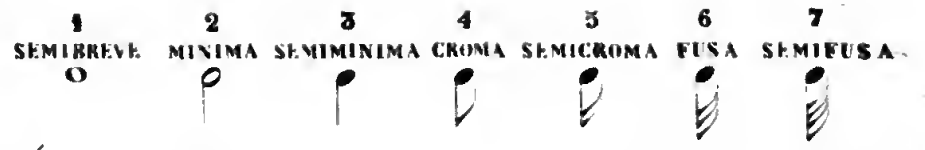
Fig: 1



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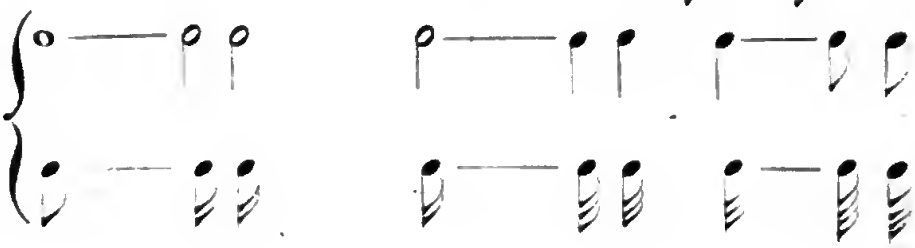

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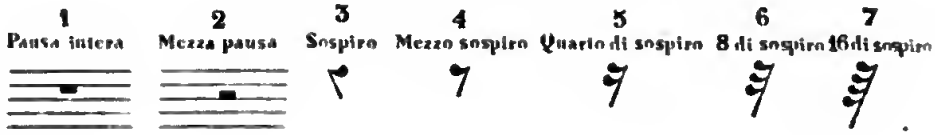

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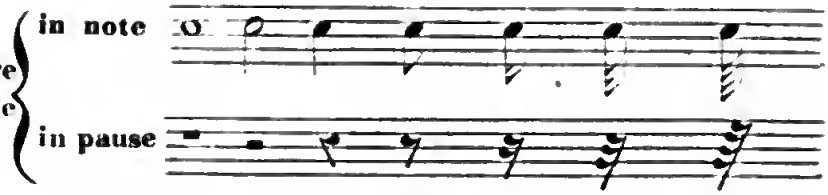
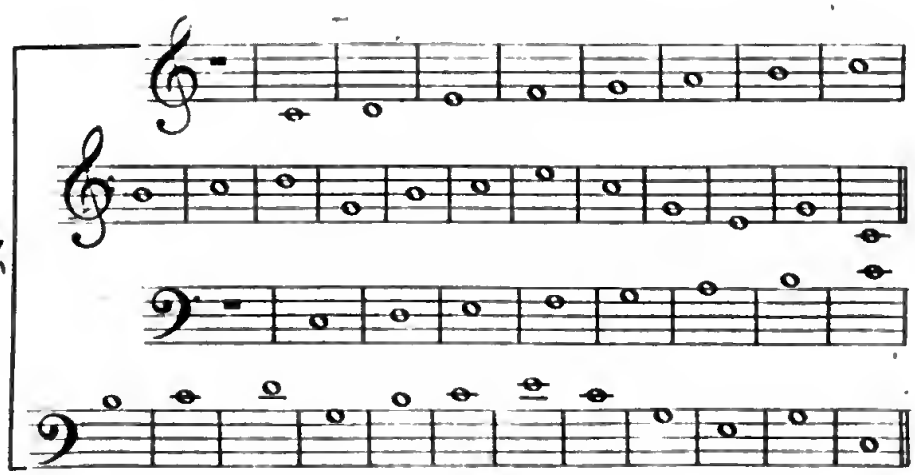


Fig: 5

Fig: 6 C

Fig: 7



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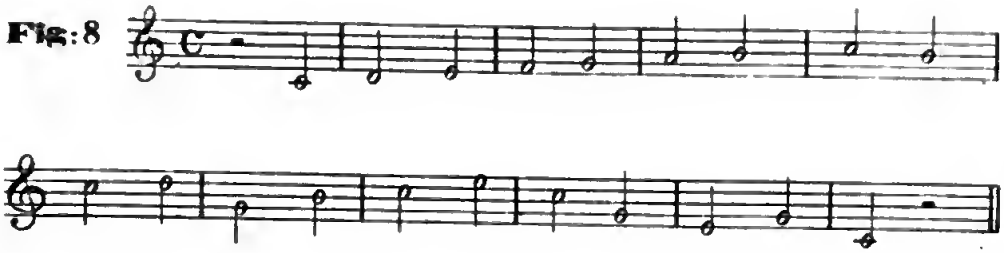

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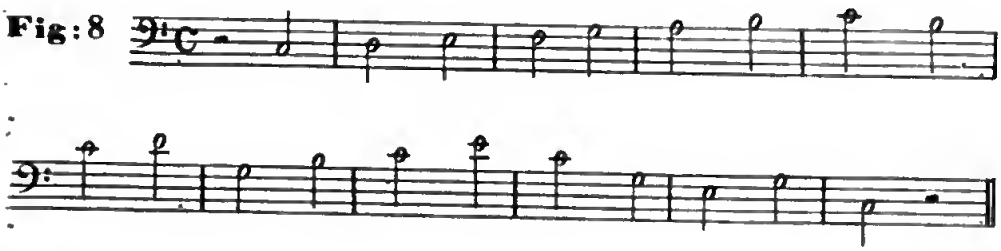

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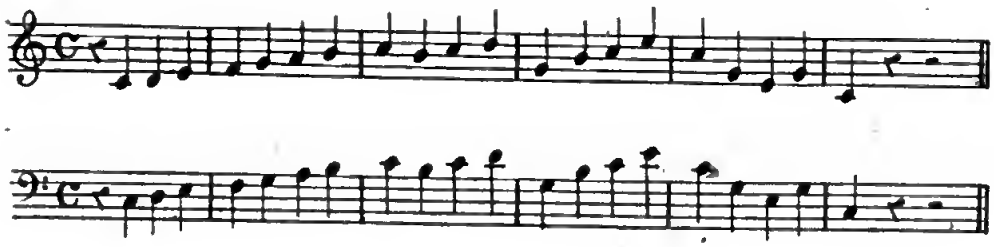

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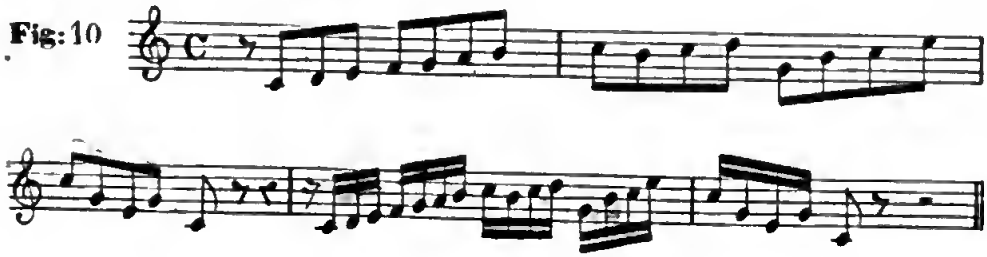

Fig: 10

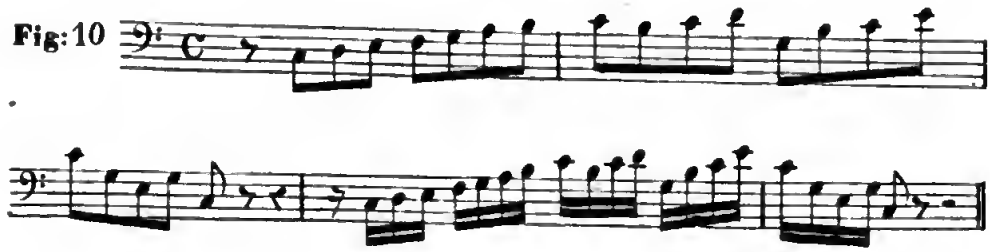

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Fig:11

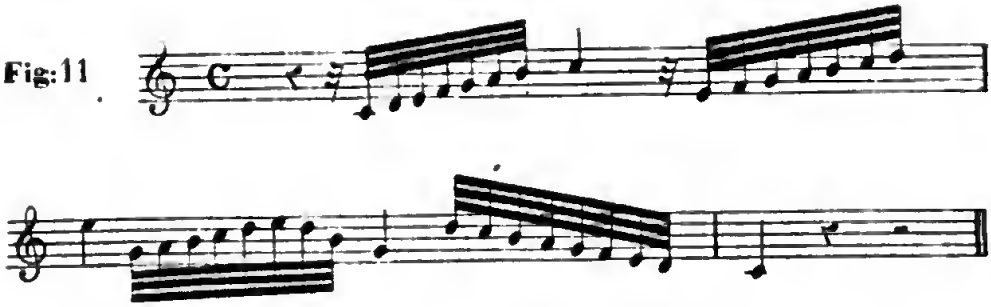

Fig:11

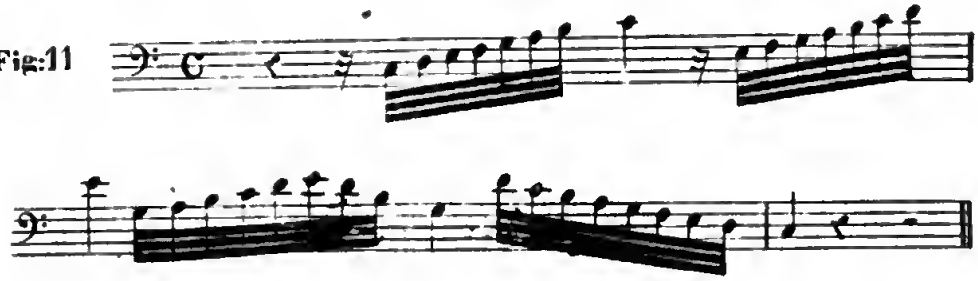

Fig:12

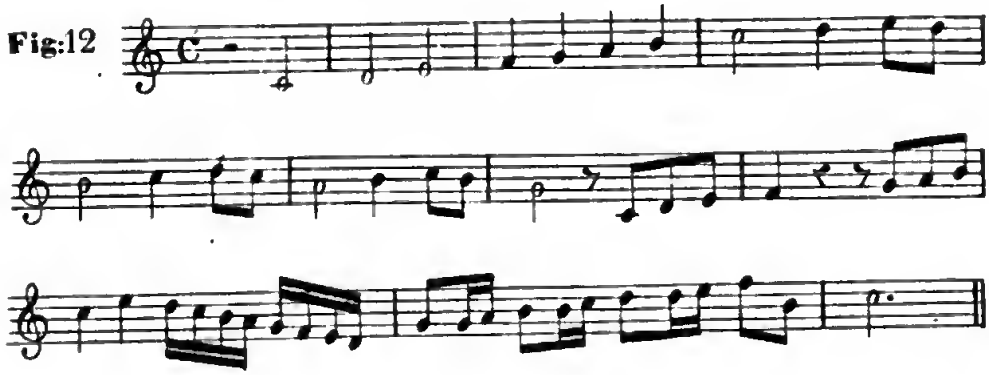

Fig:12

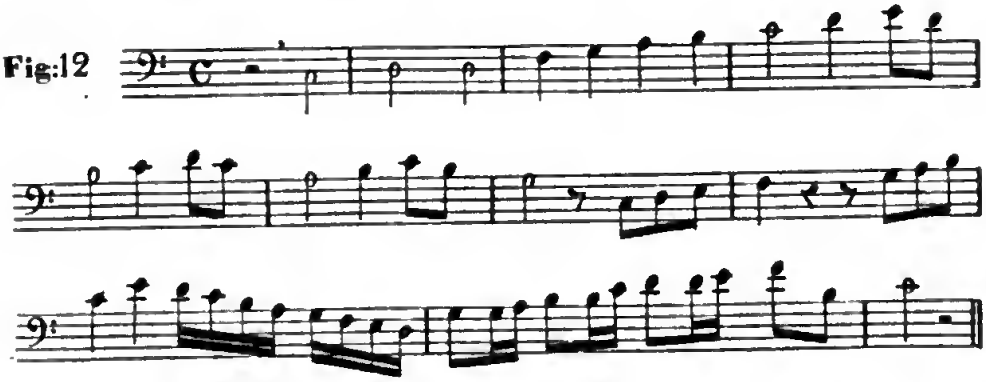

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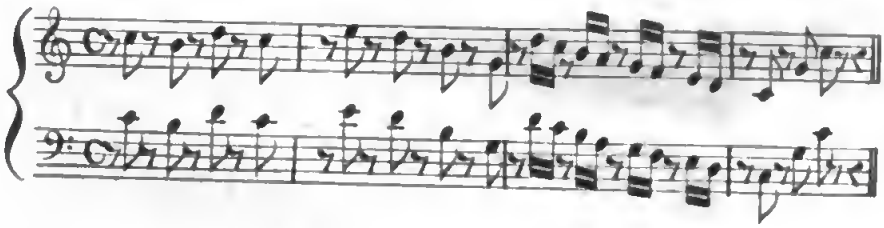
Fig:13

Fig:14



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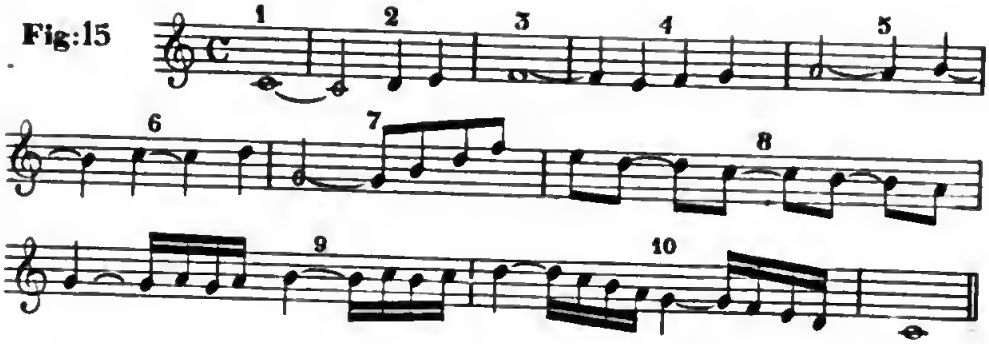

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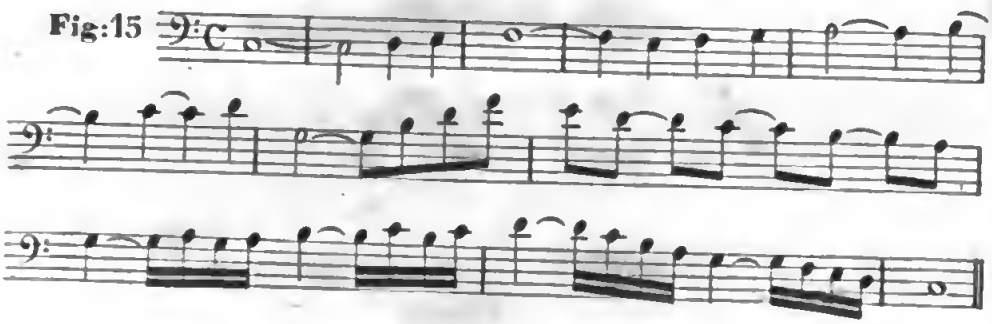
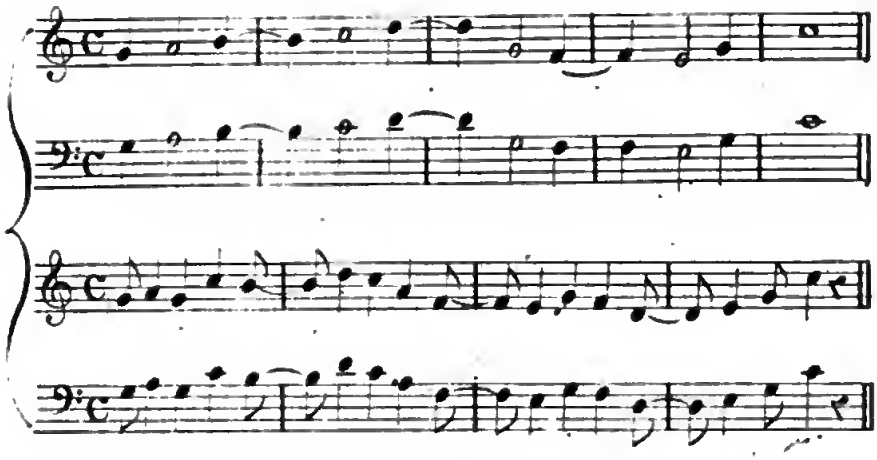


Fig:16

Fig:17

Fig:18

Fig: 19



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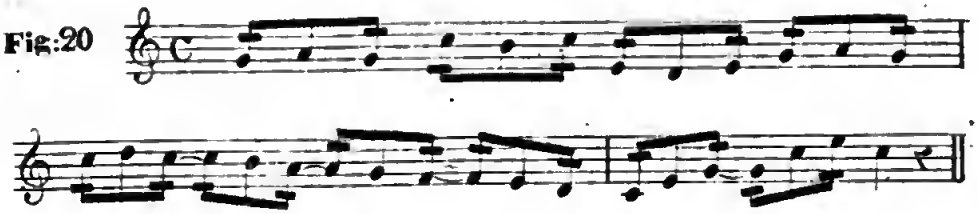

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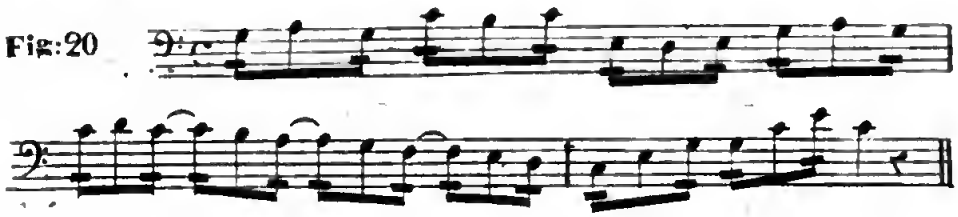

Fig: 21

Fig: 21

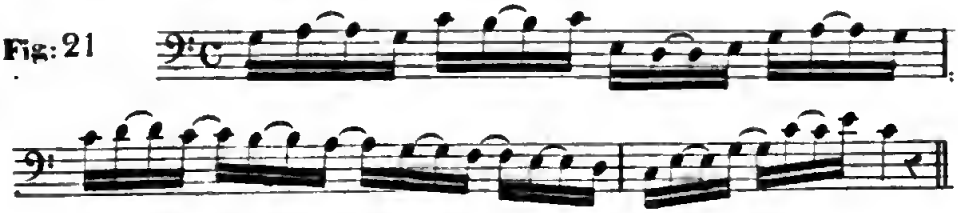

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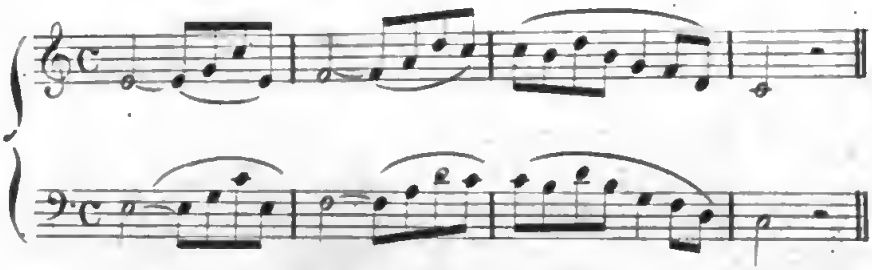
Fig:22

Fig:23

Fig:24



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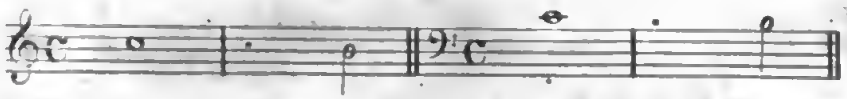

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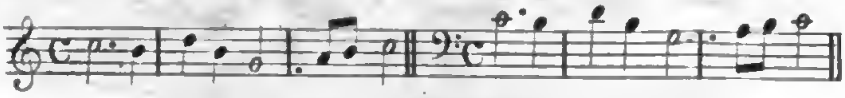

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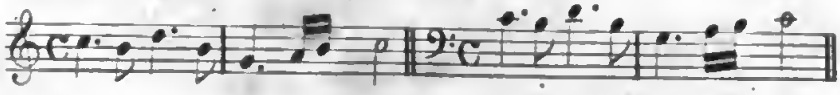

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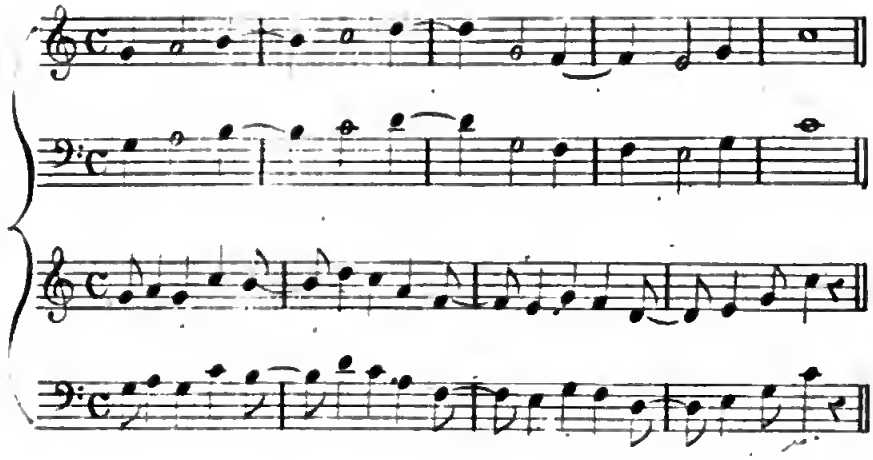
Fig: 19



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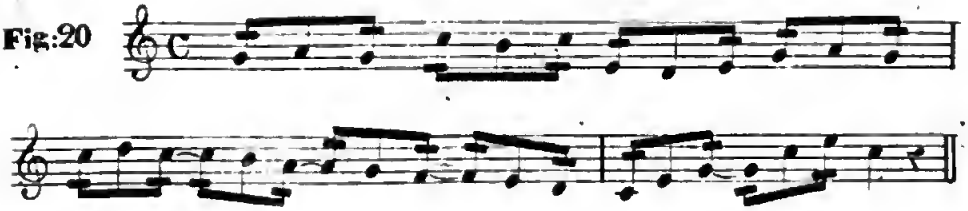

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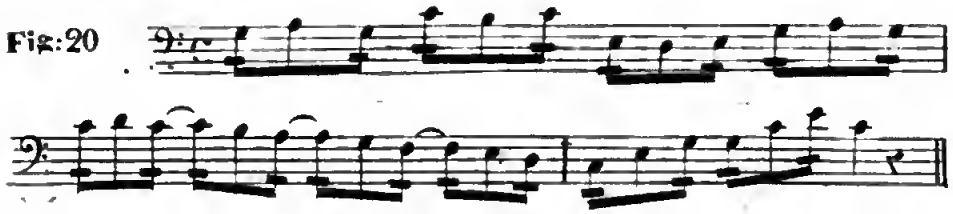

Fig:21

Fig: 21

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Fig:22

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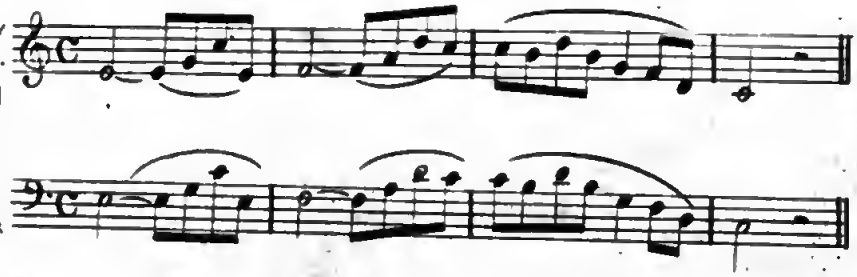

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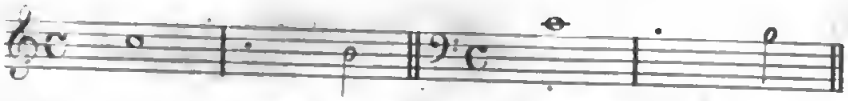

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Fig:27

Fig:28

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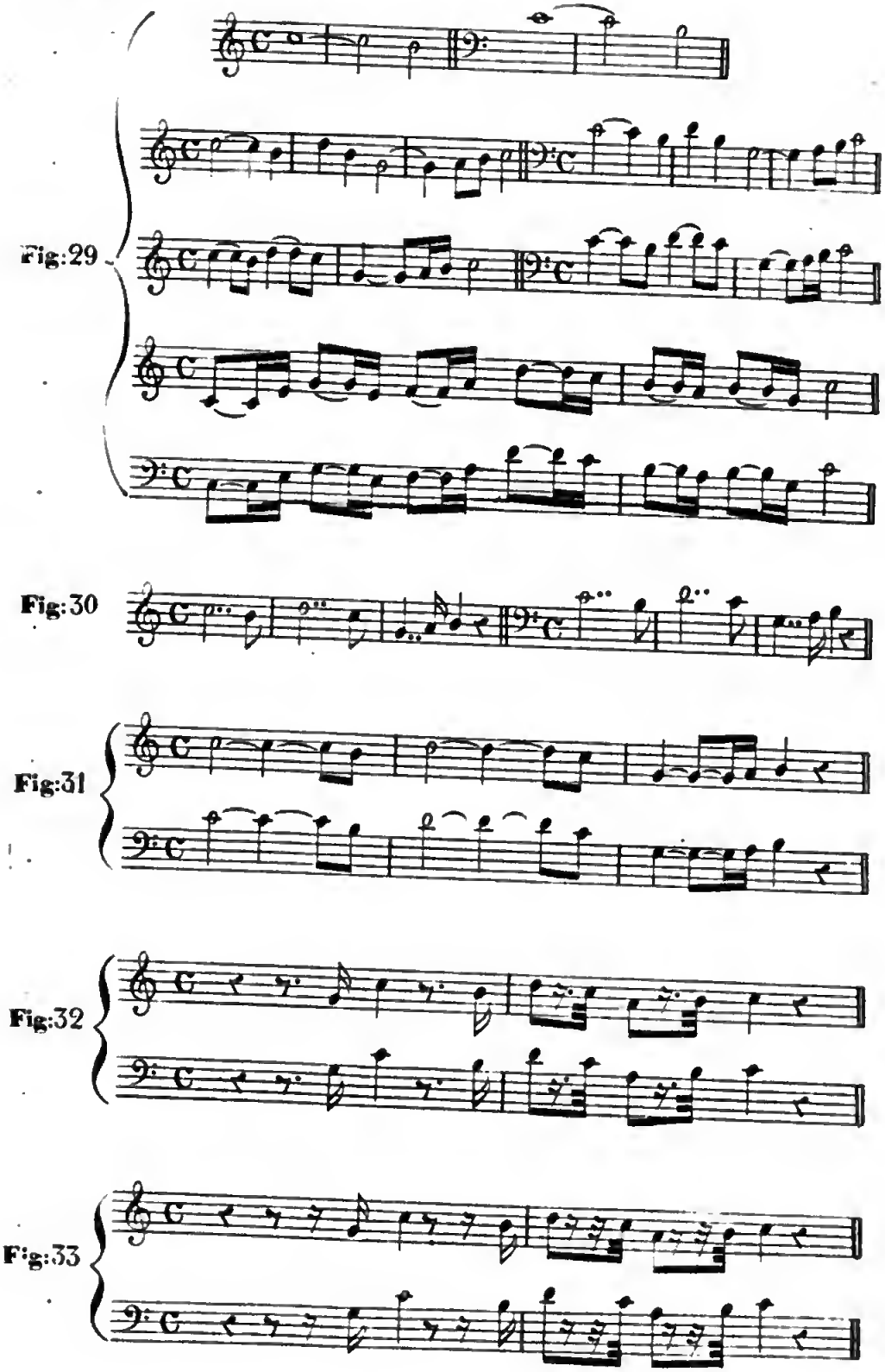

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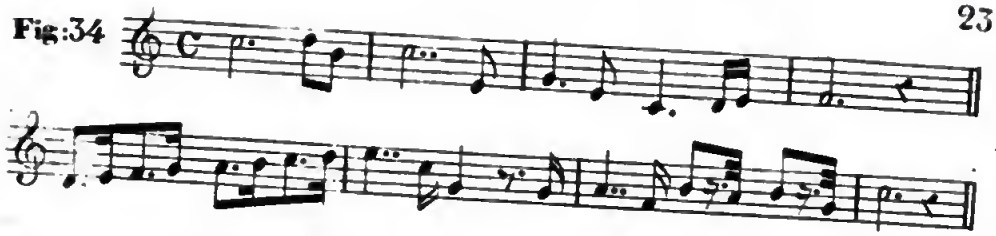

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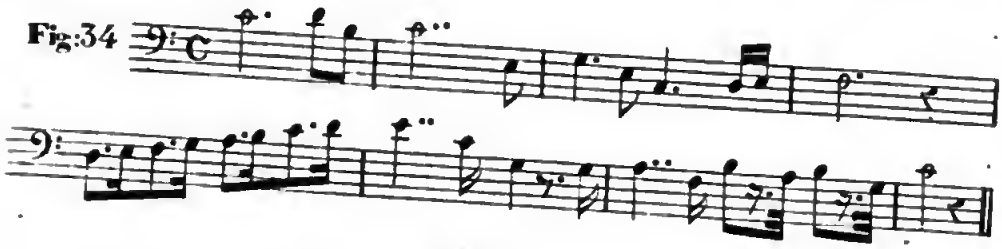

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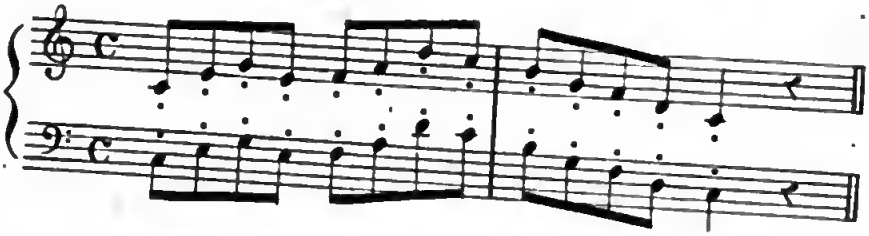

Fig:36

Fig:37

Fig:38

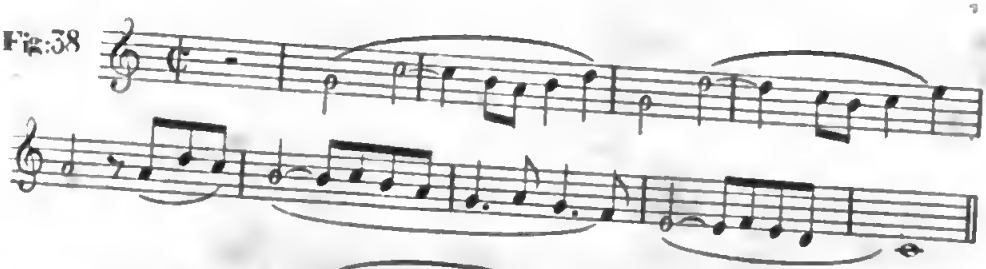

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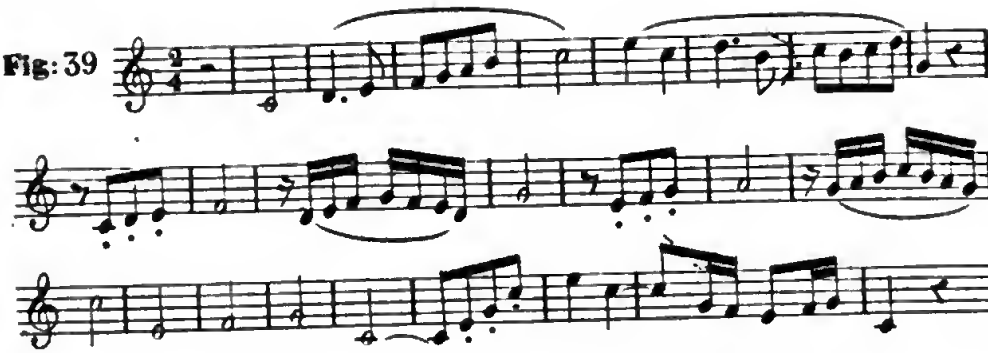
Fig: 39



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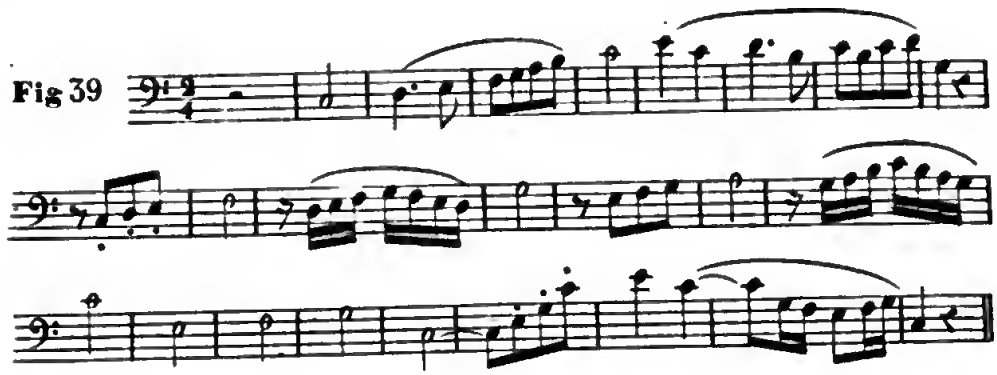

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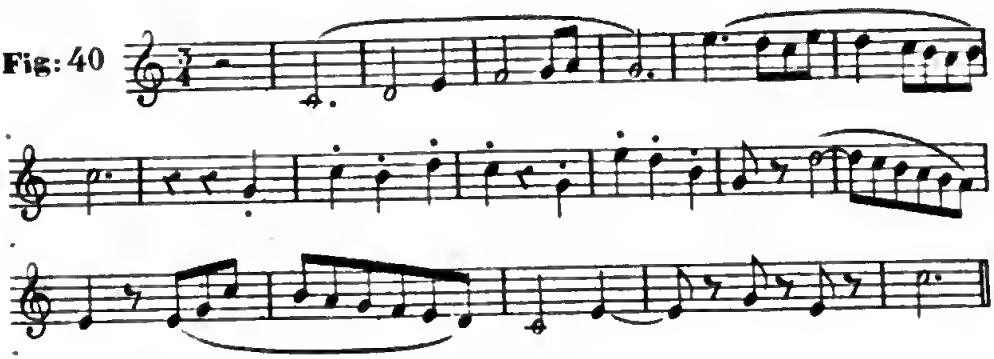

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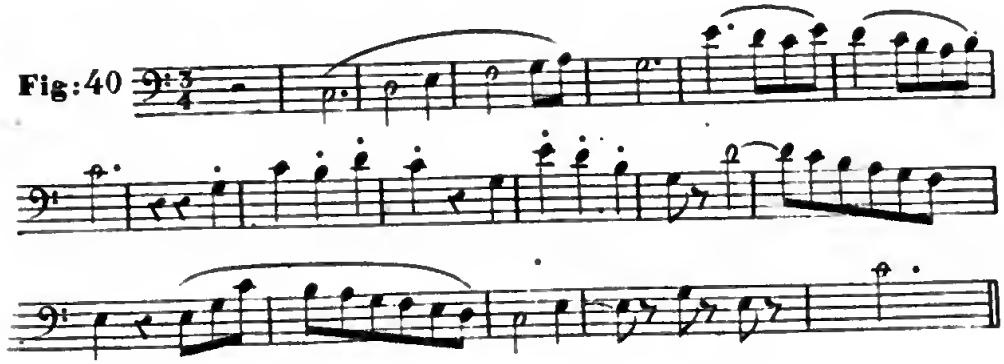

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Fig: 41

Fig: 41

Fig: 42

Fig: 43

(A)

(A) Il maestro ridurrà quest' esempio in chiave di Basso

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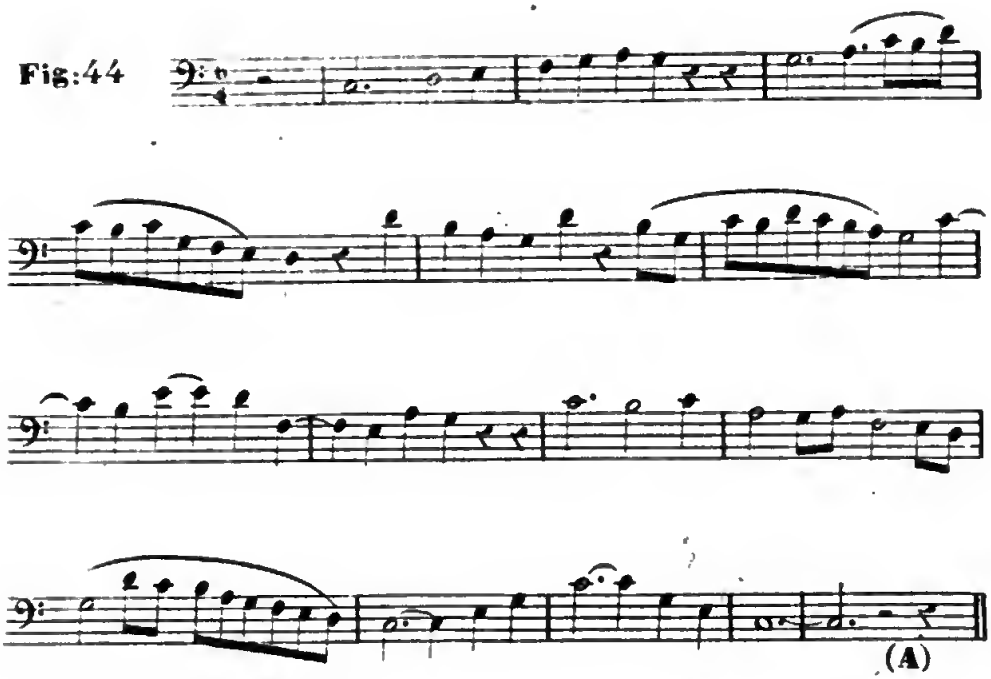
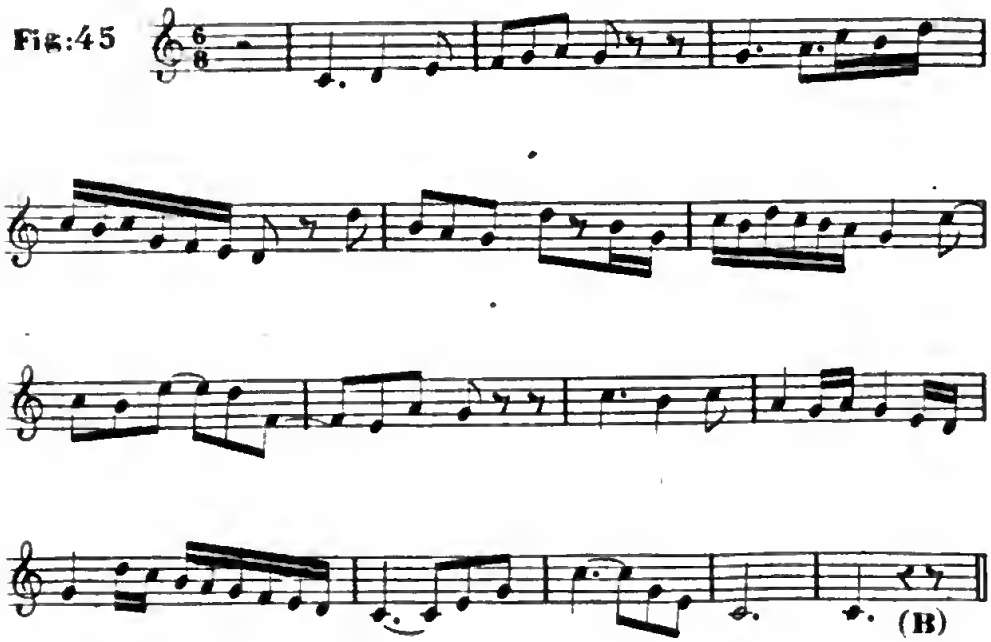
Fig:44



(A) Si trasporti in chiave di SOL

Fig:45



(B) Si trasporti in chiave di FA

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Fig: 46

(A)

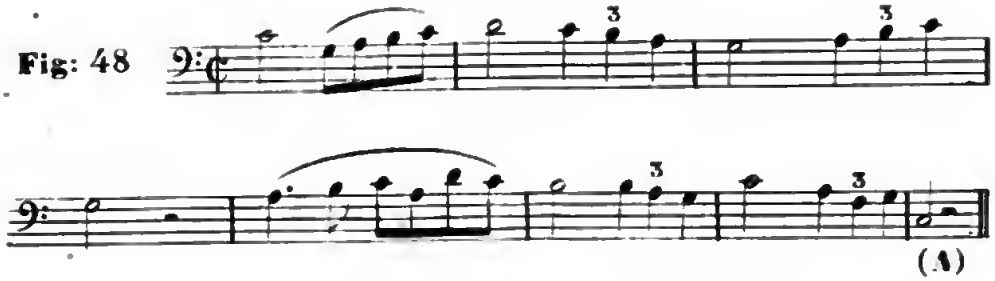
(A) Si trasporti in chiave di SOL

Fig: 47

(B)

(B) Si trasporti in chiave di FA

Fig: 48



(A) Si trasporti in chiave di SOL

Fig:49

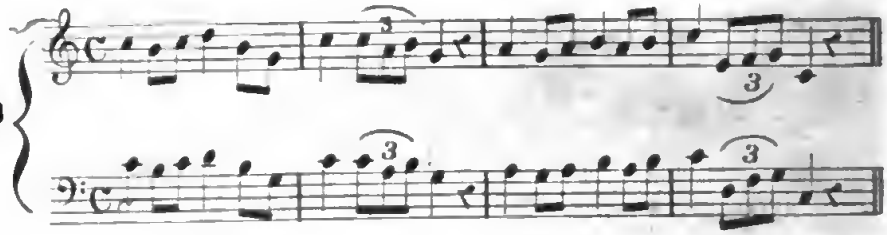
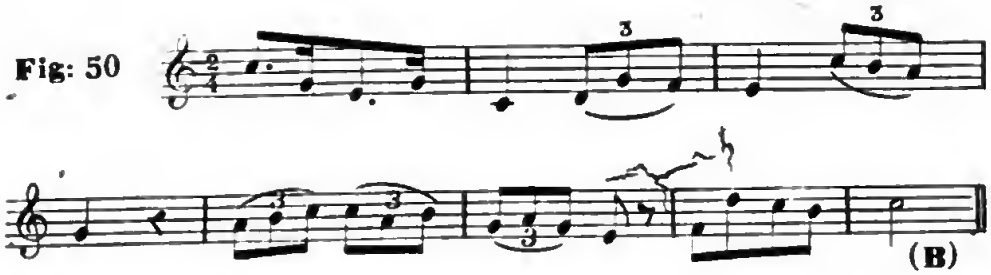


Fig: 50



(B) Si trasporti in chiave di FA

Fig:51

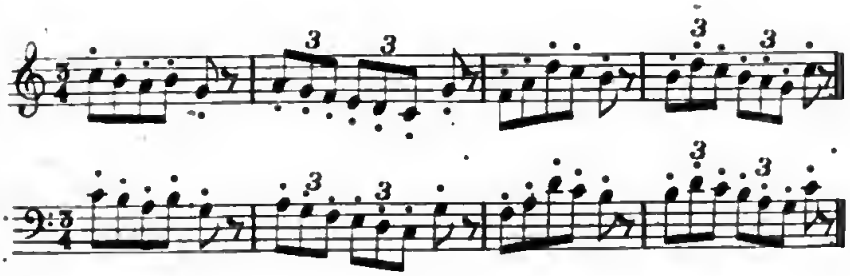


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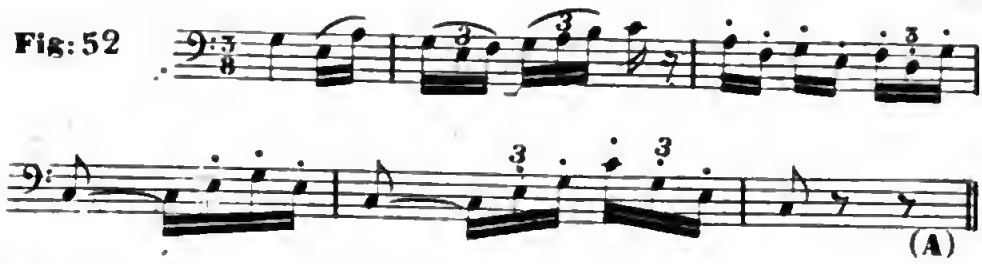
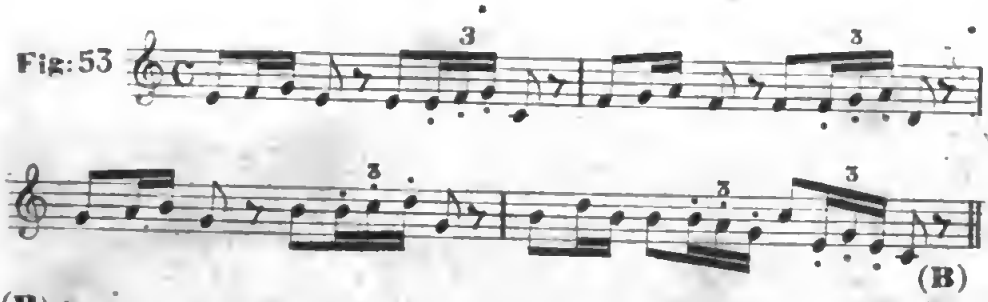
Fig: 52



(A) Si trasporti in chiave di SOL

Fig: 53

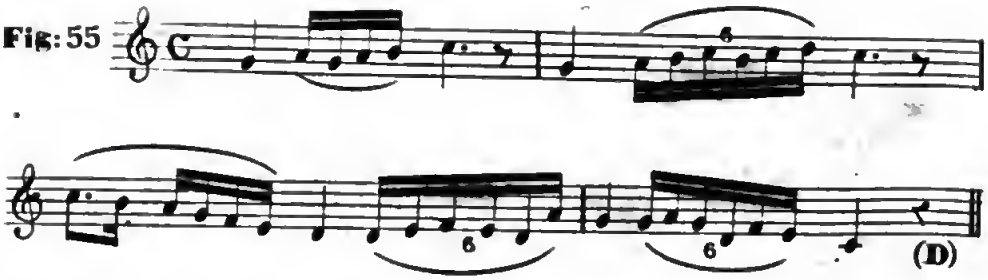


(B) Si trasporti in chiave di FA

Fig: 54

(C) Si trasporti in chiave di SOL

Fig: 55



(D) Si trasporti in chiave di FA

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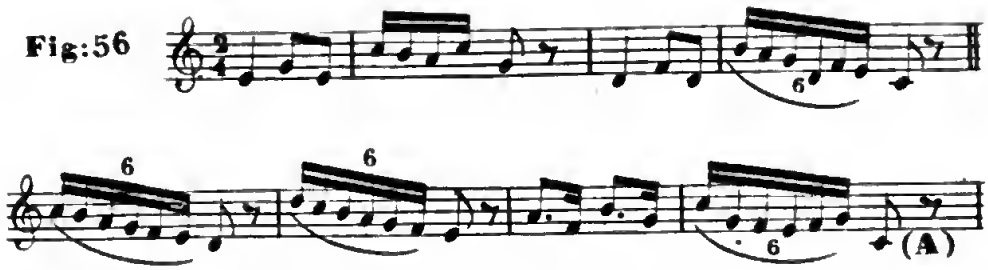
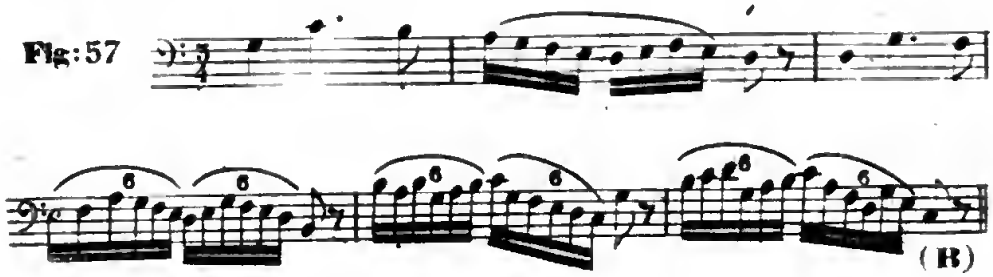
Fig: 56



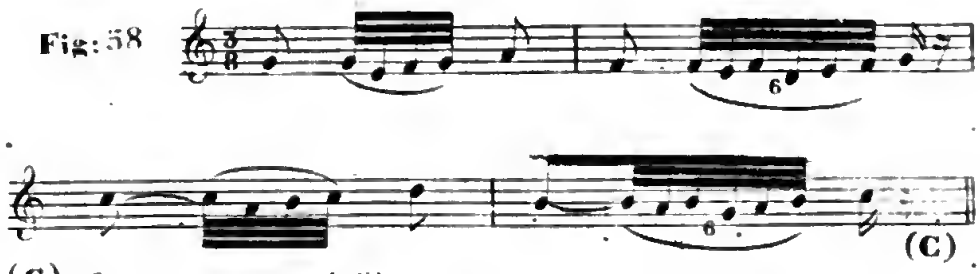
(A) Si trasporti in chiave di FA

Fig: 57



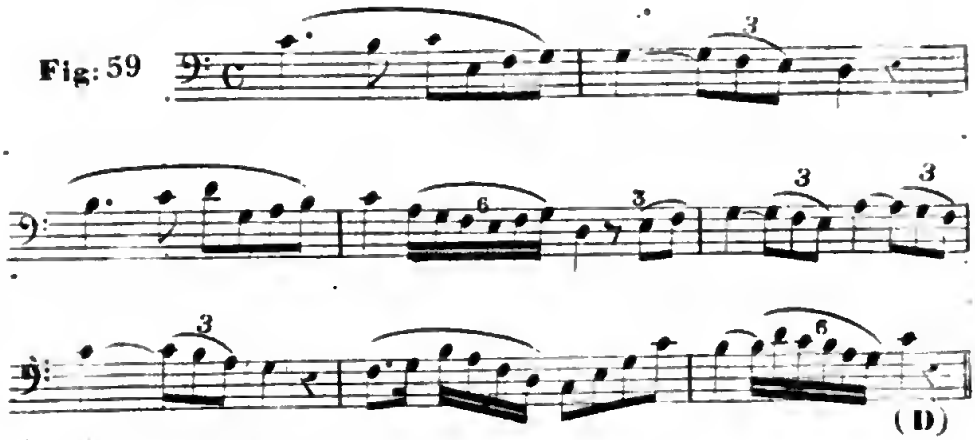
(B) Si trasporti in chiav di SOS

Fig: 58



(C) Si trasporti in chiave di FA

Fig: 59



(D) Si trasporti in chiave di SOL

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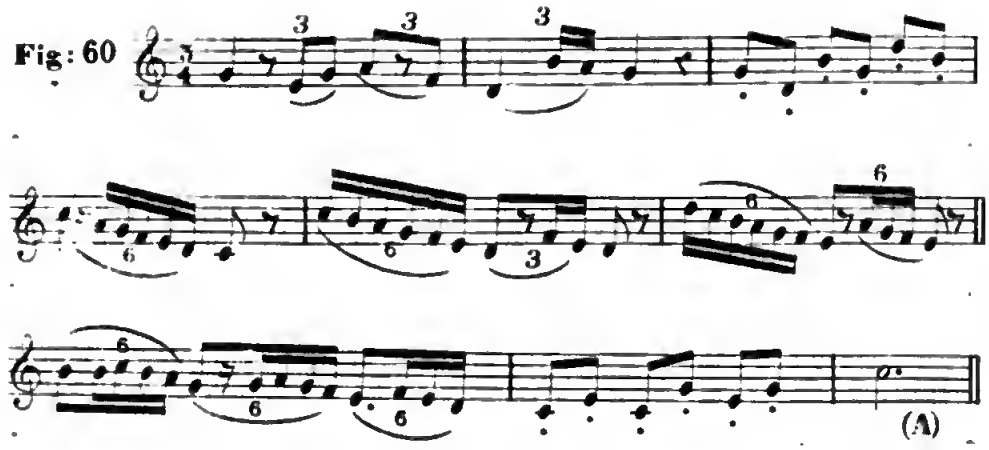
Fig: 60



(A) Si trasporti in chiave di FA

Fig: 61

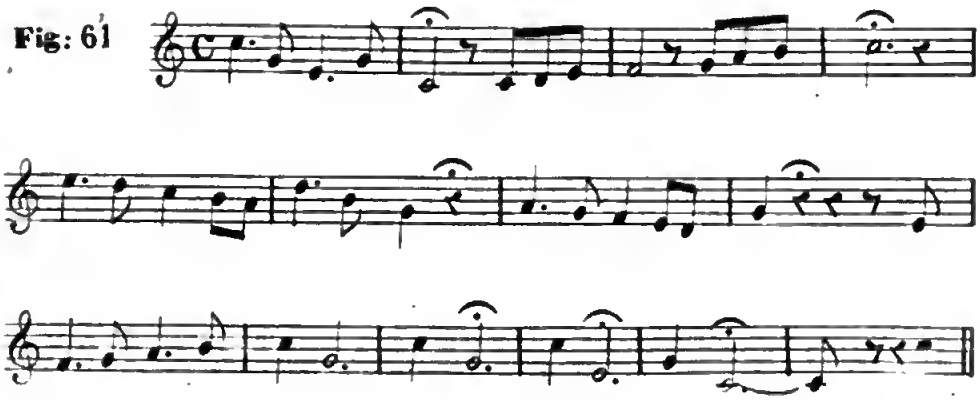
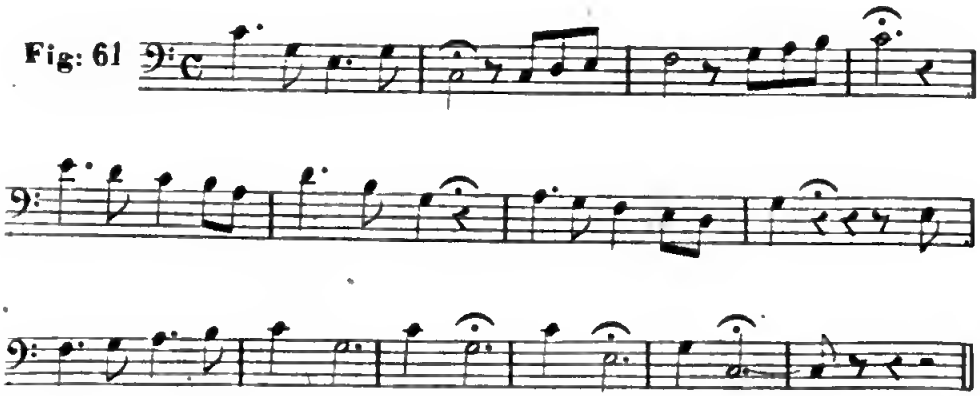


Fig: 61



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PARTE 4ª.

LA TONALITÀ

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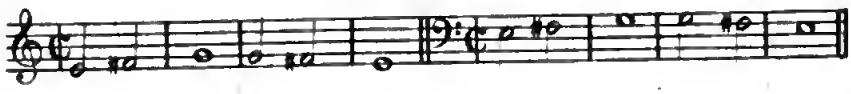
Fig:1

Fig:2

Fig:3



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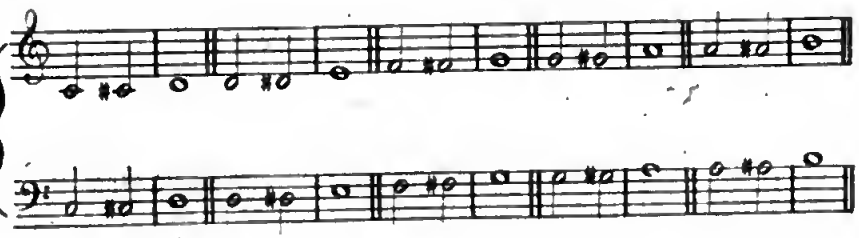

Fig:5

Fig:6

Fig:7.

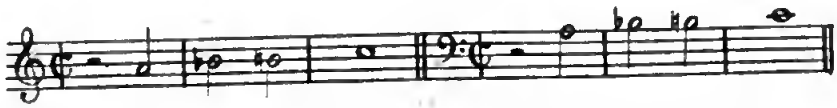

Fig:8

Fig:9

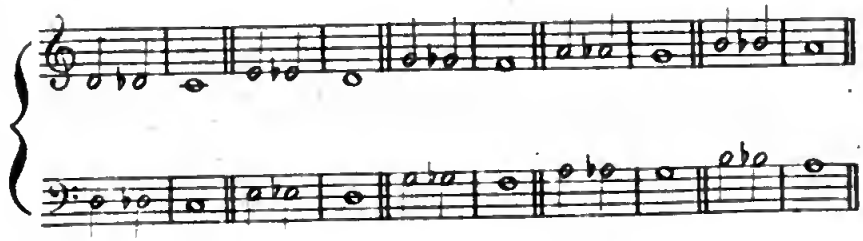

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Fig: 10

Fig: 11

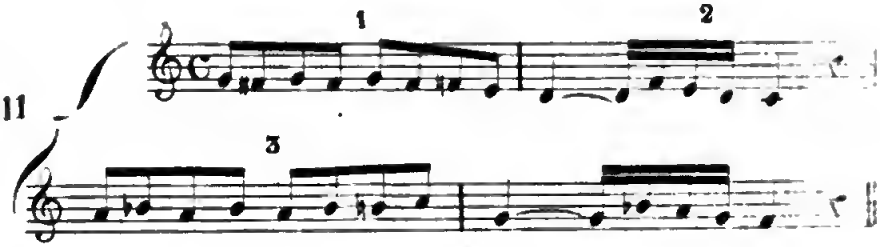


Fig: 12

Fig: 13

Fig: 14

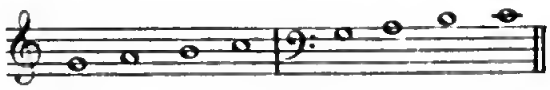


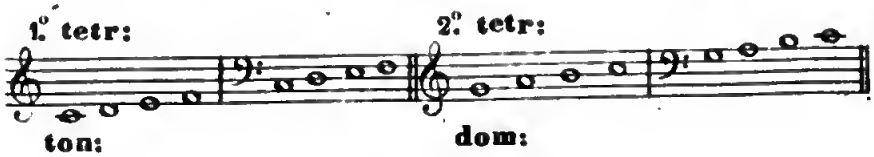
Fig: 15

Fig: 16

Fig: 13

Fig: 14

Fig: 17



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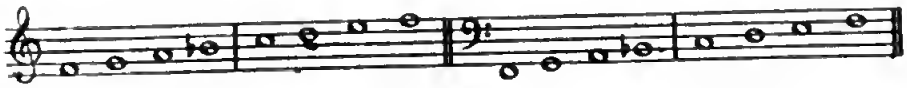
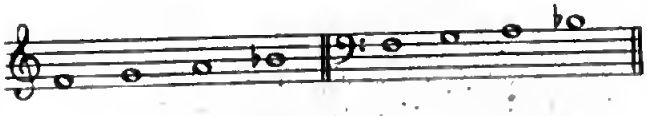


Fig:20

Fig:21

Fig:22



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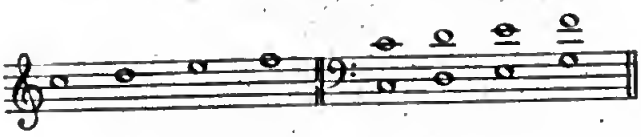

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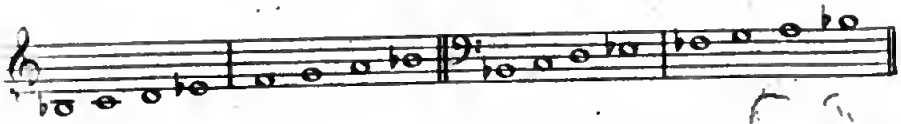

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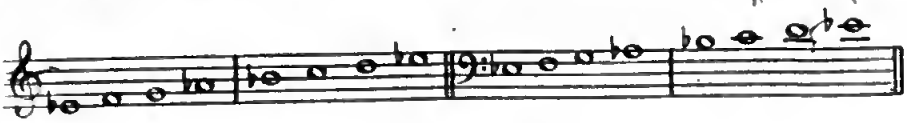

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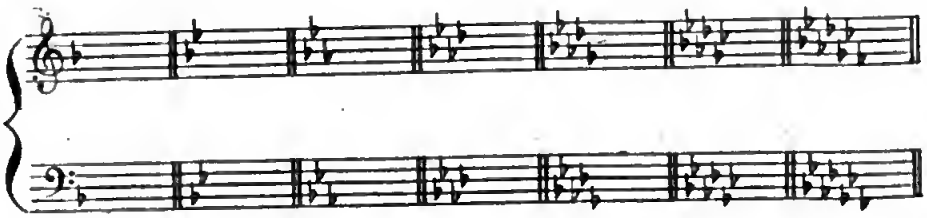

Fig:27

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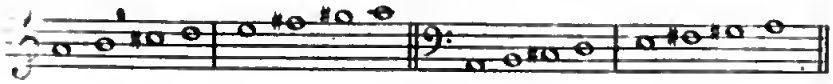

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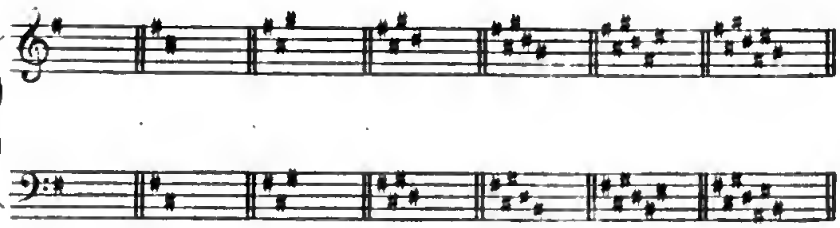
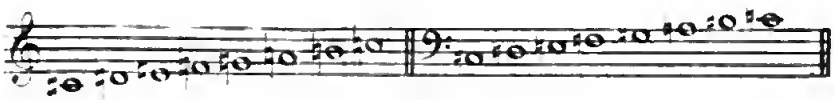


Fig:32

Fig:33



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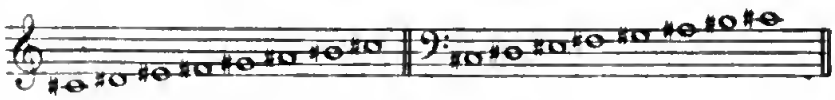

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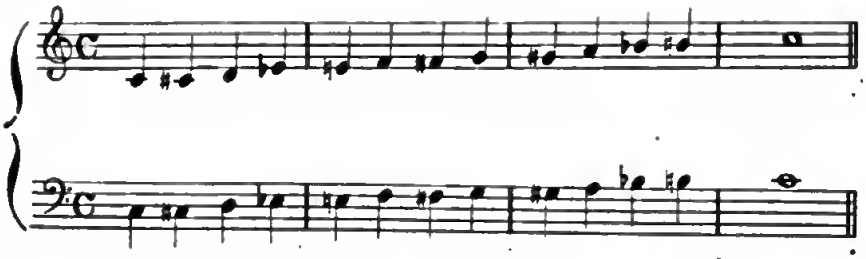

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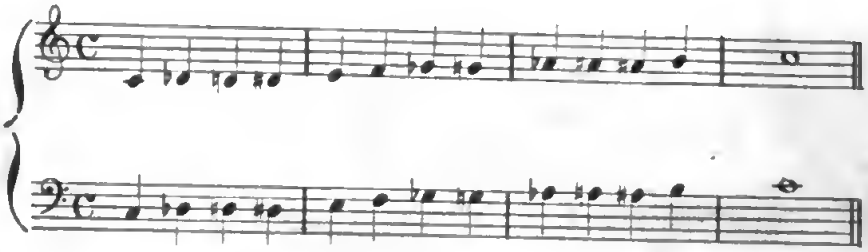


Fig:41

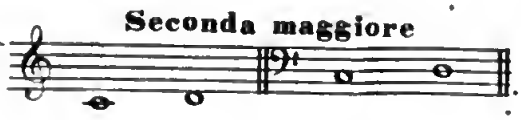
Fig:42

Fig:43

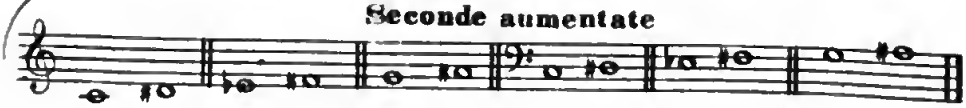
Fig:44

Fig:45

Seconda maggiore



Seconde aumentate



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Quinta maggiore

Fig:46

Quinte aumentate

Sesta maggiore

Fig:47

Seste aumentate

Terza minore

Fig:48

Terze diminuite

Quarta minore

Fig:49

Quarte diminuite

Settima minore

Fig:50

Settime diminuite

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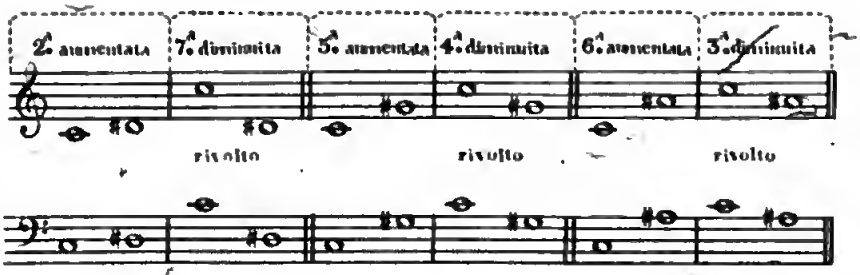
Fig:51

Fig:52

Fig:53



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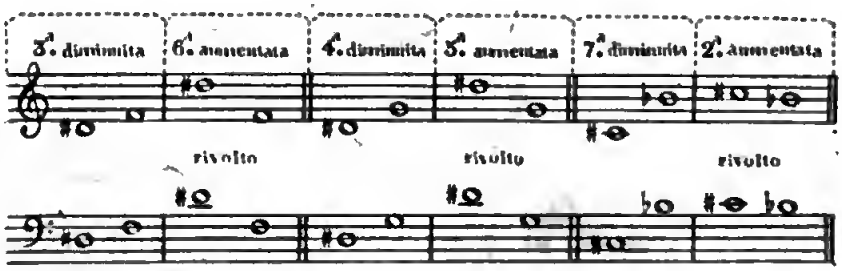


Fig. 55

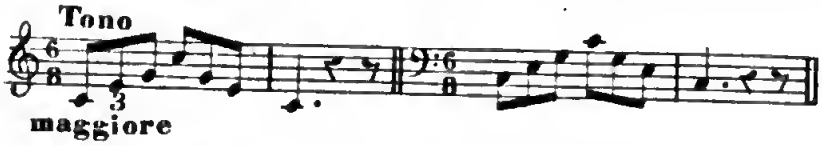
Fig. 56

Fig. 57

Fig. 58

Fig. 59

Fig. 60



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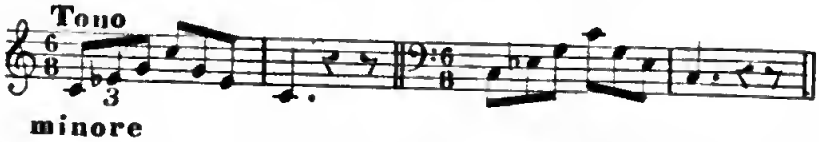
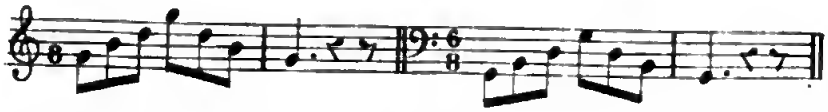


Fig. 62

Fig. 63

Fig. 64



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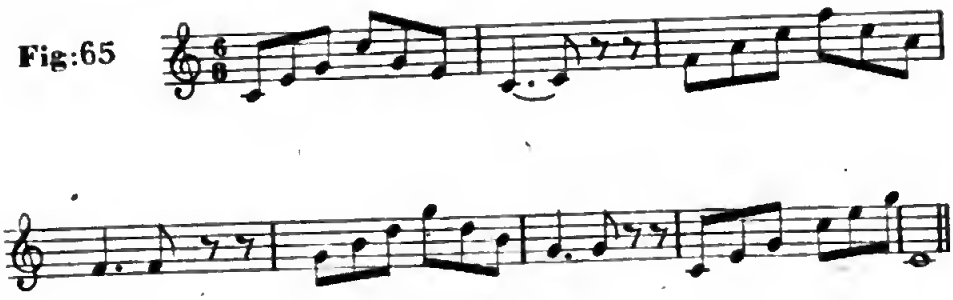

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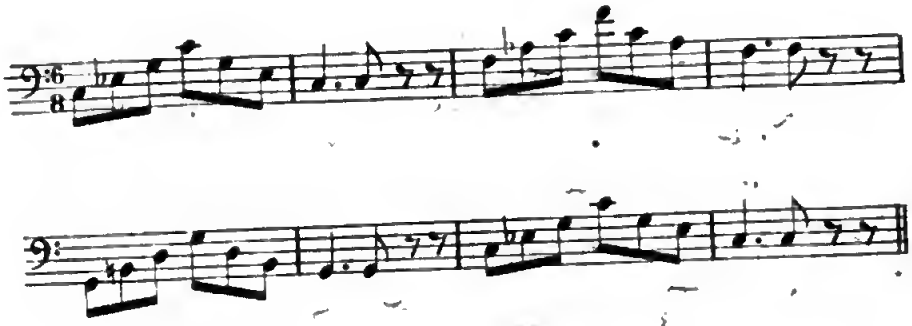

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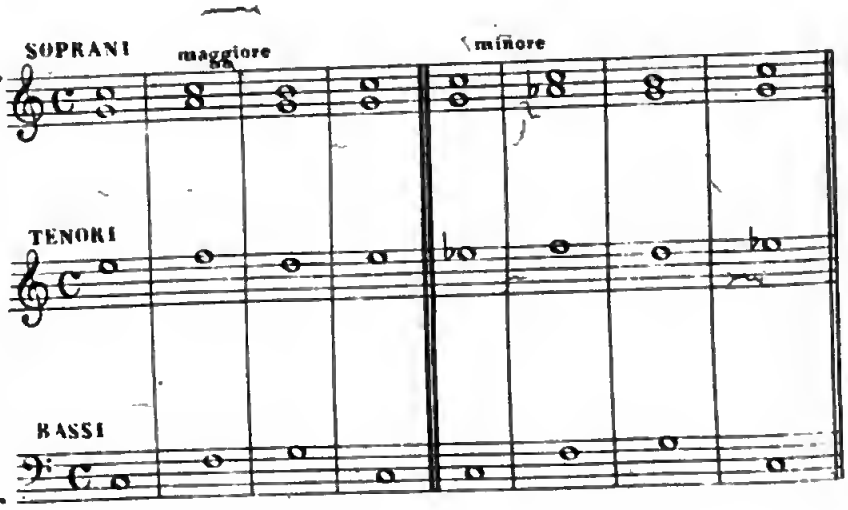

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